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SONG RECITATIVE IN PAIUTE MYTHOLOGY.¹

BY EDWARD SAPIR

THE prominent place occupied by song in the mental culture of the American Indians is well recognized by ethnologists, in spite of the relatively small bulk of aboriginal musical material that has heretofore been published. Generally Indian music is of greatest significance when combined with the dance in ritualistic or ceremonial performances. Nevertheless the importance of music in non-ceremonial acts — for instance, in the hand-game played by practically all tribes west of the Rockies — should not be minimized. It is the purpose of this paper to call attention to the part that song plays in one of these non-ceremonial cases, as illustrated by the southern Paiutes of southwestern Utah.² Not infrequently in America, particularly where song enters in, mythology is closely linked with ritual; but as Paiute myths have, as far as could be learned, no ritualistic aspect whatever, the term "non-ceremonial" as applied to them seems justified.

There is one type of myth-song that is evidently very common in America. This is the short song found inserted here and there in the body of a myth, generally intended to express some emotion or striking thought of a character. It is generally of very limited melodic range and very definite rhythmic structure. Sometimes it is quite different in character from the regular types of song in vogue, not infrequently being considered specifically appropriate to the character involved; while at other times it approximates in form such well-recognized types as the round-dance song or medicine song, according to the exigencies of the narrative. The text to such a song is very often obscure. Even where it does not consist either entirely or in part of mere burdens, the words are apt to be unusual in grammatical form, archaic, borrowed from a neighboring dialect, difficult to translate, or otherwise out of the ordinary. Ordinarily collectors of Indian myths have re-

¹ Published with consent of the Museum of the University of Pennsylvania.

² Reference is here had to the Kaibab Paiutes of the neighborhood of Kanab, in southwestern Utah, and Moccasin Springs, in northwestern Arizona. They hunt deer on the well-timbered Kaibab Plateau south as far as the Colorado River. They now number about eighty or ninety individuals. Linguistically Kaibab Paiute belongs to the Ute-Chemehuevi group of Plateau Shoshonean, differing only dialectically from Ute, than which, it would seem, it is more archaic. The Paiute material made use of in this paper was obtained in four months' work for the University Museum of the University of Pennsylvania (February-June, 1910) with Tony Tillohash, a young man of the Kaibab Paiutes, then finishing a course of study at Carlisle. Despite his five years' absence from home, Tony's musical memory was quite remarkable. Besides the myth-songs spoken of here, over two hundred other songs of various kinds (three or four varieties of "cry" or mourning songs, bear-dance songs, round-dance songs, ghost-dance songs, medicine songs, gambling songs, scalp songs, and others less easy to classify) were obtained from him.

frained from taking down music and words of such songs,¹ though there is small doubt in the mind of the writer that they occur in regions widely apart. From the point of view of style in native mythology, an aspect of the subject not generally given the attention it deserves, it would be highly desirable to record carefully all such myth-songs. A few such songs have been recorded by the writer in Uintah Ute and Kaibab Paiute myth-texts. As it is intended to publish them in their proper setting, it is not necessary to anticipate in this place. They do not differ in general character from songs of the type already published.

There is evidence of the existence of a second type of myth-song in America, — the song which itself narrates a myth. The most elaborate examples known of such myth-songs are the Homeric poems, which, as is well known, were sung by rhapsodists to the accompaniment of a stringed instrument. Dr. Kroeber refers to dream myths of the Mohave, that are sung by the person who has dreamt the myth. As he has as yet published no example of these songs, it is impossible at present to say whether the myths are sung entire or only in part, and whether the words are set by the dreamer once for all to a definitely recurring melody or set of melodies, or, as seems more probable, may vary in actual form so long as they fit the rhythm of the song and tell the story. It is not clear whether the Mohave myth-songs referred to are of the same general type as the Diegueño songs of which specimens have been recently published in text without music by Mr. Waterman.² These are set songs of no great length, that, in a more or less definitely determined series, relate, or perhaps more accurately refer, to a myth. It seems that also the Navaho and the Pueblo Indians have such series of songs of mythical reference. In any case, however, such songs do not adequately reflect the mythology of the tribe, but seem rather to form an ancillary body of artistic material of ritual use, based on the mythology proper. As far as can be gathered, it seems more probable that the long Mohave myth-songs that Dr. Kroeber speaks of are in a class apart from these. Perhaps they resemble the Paiute recitatives to be spoken of presently.

So far as known, the Paiute do not have set songs referring to mythical incidents, though it does not seem unlikely that the texts of at least some of the mourning and bear-dance songs did originally have such reference. On the other hand, what may be called "song recitative" is well developed in the mythology of this tribe. The narrative portions of a myth are always recited in a speaking voice. The conver-

¹ Published examples of this type of song are to be found in Boas, *Tsimshian Texts*, pp. 11, 63; Boas, *Kathlamet Texts*, pp. 24, 154; Boas, *Chinook Texts*, pp. 116, 117, 118, 144, 146, 150, 151, 192, 235; Sapir, *Wishram Texts*, pp. 58, 68, 90, 94, 96, 134, 142, 150; Sapir, *Takelma Texts*, pp. 14, 15, 46, 62, 102, 104, 106, 164.

² T. T. Waterman, *The Religious Practices of the Diegueño Indians* (University of California Publications in American Archaeology and Ethnology, vol. 8, no. 6, 1910).

sational passages, however, are either spoken or sung, according to the mythical character who is supposed to be speaking. Some characters, such as Porcupine, Chipmunk, Skunk, and Badger, are represented as talking rather than singing; at any rate, the writer's informant did not know of any style of singing connected with them. Other characters, and among them are Wolf, Mountain-Bluejay, Gray-Hawk, Sparrow-Hawk, Eagle, Lizard, Rattlesnake, Red-Ant, Badger-Chief, and a mythical personage known as Iron-Clothes (literally, Stone-Clothes), regularly sing in speaking. Coyote regularly speaks, though, as often in other mythologies, character is sometimes given his words by a style of delivery meant to convey conceit, scorn, astonishment, or other state of mind appropriate to him. Once, however, on the death of his brother Wolf, he breaks out into an excitedly melancholy recitative. A Paiute song recitative is not peculiar to any particular myth, but always to a particular character, there being as many distinct styles of recitative as there are singing characters. Both Wolf and Gray-Hawk have been found in more than one myth, yet their recitative style remains the same in any myth that they are actors of. On the other hand, in one myth, that of Iron-Clothes, three styles of recitative are found exemplified, belonging to Rattlesnake, Red-Ant, and Iron-Clothes respectively. It is, then, theoretically possible, aside from rhythmic difficulties, to sing any given text to the tune of any recitative; and when so sung, the character in whose mouth the words are put is determined, as no two characters sing exactly alike.

The recitative consists of a melody of determined rhythm, there being a definite number of beats to the period, that recurs indefinitely. In some cases the recurring period is linked to the preceding period without a pause; in others there is a slight pause between the periods, which are thus given more evident unity of form. Owing to the varying words that go with the recurrent periods, and the consequent variations in number of syllables for each period, there must necessarily be slight changes in details of melody in passing from one period to another. Thus a quarter-note may, on its recurrence, be broken up into two eighths; two eighths may be resolved into a triplet of eighths; a triplet of eighths may be combined into a triplet consisting of a quarter and an eighth; and so on indefinitely, the fundamental rhythm and melody, however, always remaining the same. A few flaws of rhythm have been found here and there; but, on the whole, the ryhthmical march of these recitatives is good, as indicated by the fact that for very considerable stretches the phonograph records have been found to go well with the beats of the metronome. The words that go with the recitatives are not fixed, except in one or two cases to be noted below, but are composed on the spur of the moment. Obviously the singer, in other words the narrator of the myth, has to be careful to choose words

of appropriate syllabic structure, though he is helped out to a large extent by the freedom with which he can lengthen or break vowels and add padders. These padders are either meaningless syllables (like *v̄i*, *v̄iAn'in'a'*,¹ and others of similar form) or words and parenthetical statements of rather colorless content (such are *ōqwāyā*, prose "*xqwái'*," "that," invisible objective, which may be rendered "truly, forsooth;" and *mai'an' qqw aikā*, "that is what I say").

The linguistic form of the recitative texts differs also in another respect from the ordinary prose form. Paiute and Ute, in their normal form, are full of voiceless and whispered (in Paiute murmured) vowels that are reduced, owing to general phonetic laws, from original fully voiced vowels; they may at times be lost altogether. In recitative, and indeed in song-texts generally, these reduced vowels are restored to

¹ NOTE ON PHONETICS.—Some of the characters here used require explanation.

i is short and open.

i short and close.

ī long and open.

ī long and close.

ā is long and open (cf. *oo* in English *poor*).

o is short and open.

ø short and close.

ō long and close.

A like *u* in English *but*.

ă like *a* of *hat*.

ī is high back unrounded.

U differs from *i* in being lower and perhaps slightly rounded.

p, *t*, *tc*, *q*, *k*, are "intermediate" (voiceless and lenis).

tc approximately like *ch* of English *church*.

q not very decidedly velar.

g occurs in songs as variant of *q*, *k*, or of corresponding spirants *γ*, *x*.

v is either dentolabial or bilabial.

r tongue-tip weakly trilled.

γ velar voiced spirant.

Ṅ, *Ṅ*, and *x* are voiceless spirants corresponding to *v*, *r*, *γ*.

vw is bilabial *v* with inner rounding and is not identical with *w*.

y is weak *γ*-glide,

kv and *xy* are palatalized *k* and *x* (*xy* like German *ch* of *ich*).

ŋ is *ng* of English *sing*.

mw is *m* with *w*-glide to following vowel.

'*t* and '*p* are *t* and *p* with simultaneous closure of glottis, not identical with "fortis" *t!* and *p!*, which are not found in Paiute.

' represents aspiration (*p'*, *t'*, *tc'*, *k'*, *q'*, *h'y* are voiceless aspirated stops).

'*y* palatalized aspiration (practically weak *xy*).

x weak *x* resulting from ' before *q*.

Ṅ glottal stop.

· length of preceding consonant.

· nasalization of vowel.

superior vowels are unvoiced when found after ', murmured (German *Murmelstimme*) before and after ·.

' over vowel (e. g., *ā*) denotes *a* with weak "glottal *r*" or *Knarrstimme* (*a'* sometimes becomes *ā'* or *ā*).

their original form, and may, like other vowels, be lengthened or broken at will. Thus Paiute *t^íquāmⁱ* ("your flesh") becomes *tōqqa·am̄i·i* in one of the recitatives; in another recitative, with different rhythmic requirements, it might just as readily have become *tōqqa·am̄·āi*. In order to give an idea of how a recitative text compares with the corresponding prose text, a passage from one of Sparrow-Hawk's speeches will be given in both forms. In the myth to which the passage applies some one has maltreated his wife, so that she flees to Gray-Hawk for protection. The latter refuses to give her up, so that Sparrow-Hawk prepares to contend with him. Before leaving, he addresses the following words to the people of his village. It may be noted that the text was composed by the informant as he sang the recitative into the horn of the phonograph.

ayán'ik^yávaātsiñw^w áik^yai úñwáiⁱ
 m^wymíntcu^{'āñ}aā[vu] 'úñwaiā[ví]
 sapígaq<sup>'ávaātsiñw^w¹ áik^yaiyⁱ[ví]
 tīv^wít'sisámpaāñ uñ 'urú'aiyí[ví]
 qwlíqwai^{'fnaāñ} uñ 'urtlaiyí[ví]
 uñwÁvat^cóqwāāqwai^{'iván ix^yáā}¹</sup>

The accent (') indicates a beat, of which there are six to a period. Padding syllables are enclosed in brackets. The prose form with translation, of this speech, is, —

ayán ^y k ^y avāt ^s iñw ^w Añw	áik ^y ai	uñwái ^{'a}
Being about to do (pl.) in	are saying (pl.)	that one (invis. obj.)?
what way to him (invis.)		
you (pl.)		
m ^w ymíntcu ^{'āñ}	uñwái ^{'a}	
You (pl.) inter. him	that one (invis. obj.)	
s ^a píx ^y aqavāt ^s iñw	áik ^y ai [']	
being about to overcome	are saying (pl.),	
(pl.) him (invis.)		
tīv ^w ít'ssampāñ	uñ	urú'ai [']
really although his	she (invis.)	is
qwlíq ^w ain ^{'āñ}	uñ	urú'ai [']
his having taken	she (invis.)	is?
away		
uñwÁvat ^c ux ^w qw ['] aivāñ ix ^y a ["]		
To that one (invis.) off will I go then!		

That is, "What is it that you all do say you will do to that (Gray-Hawk)? Do you say that you will overcome him, even though really he has taken her away? To that one, then, away I will go!"

¹ -ga- and -qwa- with stop consonants instead of the spirant consonants γ (or x) and γw (or xw) that would be expected; (cf. prose forms -x^y- and -x[']-). They are used because there is enough of a pause between them and the preceding vowels to prevent spirantization.

The musical period or melodic unit of each song recitative obtained will now be given, including the first line or two of text. It is highly probable, indeed certain, that there are many more recitative styles, corresponding to as many more mythological characters, than could be obtained; but enough are given here to indicate clearly the general character of Paiute myth recitative.¹

I. WOLF'S MYTH RECITATIVE

M. M. $\text{♩} = 126.$

Sī - nañ-wā - vi U - v'U - xwā - nō u - v'ā. [vi]
nā - yuq - qwīñ - qī - tū - wā - mi - yā [uq - qwā - yā]

The full period of this recitative (*sīnañwāri* . . . *uq'wāyā*) consists of twenty-two beats, and is divided into two sections of eleven beats each. The sections are parallel in structure throughout, the first three beats of each being identical in melody, while with the fifth beat of the second section begins the musical answer to the latter part of the first section. The half-note may, on recurrence, be split up into two quarters, while a group of two eighths may be combined into a quarter. The pauses at the end of each section, particularly the one ending the period, are somewhat irregular in length. They are frequently a trifle too long to be metrically correct, in order to allow time for the catching of the breath. The fifth recurrence of the period is given for the sake of showing the extent of melodic variation. It should be admitted, however, that it is often difficult to distinguish ♩ ♩ from ♪ ♪.

Nīm - piñ - wā - rī - tcāñ - wā - piñ - wā - yā - yō
mai - yan [ō - qw]ai - kā - [vi - nī] ci - nañ - wā - vi

Following is the prose text and translation of these two periods, together with the translation of the text of the four intervening periods.

¹ Transcriptions are by the author.

Padders, indicated above by brackets, are omitted. The wives of the Badger people have abandoned their husbands and joined the village of Wolf and Coyote. Wolf tells Coyote not to lie around lazily, but to get ready for battle.

sīnāñwāvⁱ uv^wúxwa^{no} úv^wa[']
Coyote, go ahead then there!

nāñyúq^win^qit[']uAmⁱ^{'a}
Go and engage in battle along with others!

One should not be acting in that way (as you act), forsooth,
When he has as wife some one else's wife that he has taken away.
Go ahead then there, go and engage in battle along with others,
That, forsooth, I say, O Coyote!
But here, I say, I shall be lying down.
Coyote, go ahead then there!
Go and engage in battle along with others, that, forsooth, I say!
One should not be lying down in that way,

nīmipiñwáritsañwapⁱñwáxaai^{'yu}
When he has as wife some one else's wife that he has taken away,
máian aik^{'y} cínáñwāvⁱ
That I say, O Coyote!

2. BADGER-CHIEF'S MYTH RECITATIVE

M. M. ♩ = 160.

Qat - tcō tca - nī - [vun - ni'] ā - it - ti - nō - nō - si['] -
i - ya - ap - pā - [vun - ni'] sī - nāñ - wa - vī - yāñ - ḥñ-w aik - 'y' etc.

The period of this recitative (*qat cōtcAnīvun'i*) consists of a single measure of five beats. Rhythmically it is characterized by the syncopation of the second beat and the decided staccato of the last note, to which corresponds the aspiration of the final vowel in the text. At times the eighth pause following the period is irregularly lengthened, as in the preceding recitative. The scant melody and characteristic rhythm of Badger-Chief's recitative remind one strongly of the first type of short myth-song referred to above, and it seems probable that it was extended into a recitative from what was originally a mere snatch of rhythm occurring once or twice in a particular myth. So short is the period, that it is often found inadequate for words of some length. In such cases either the word is cut in two and divided between two periods (the second and third periods above are a case in point), or the period is irregularly extended to six beats (as in the fourth period above).

The use of six instead of five beats seems, however, to be considered a flaw. When the attention of the informant was called to the metrical structure of the fourth period, for instance, he suggested the following, with anacrusis and resolution of the characteristic  into , as an improvement:



The prose form of the first four periods, and the translation of Badger-Chief's speech, follow, the periods after the fourth being separated by bars. The speech is taken from the same myth as the preceding recitative. The chief of the Badger people (i.e., people who are wont to hunt badgers), then away from their home, has dreamt of the abandonment of the Badger women for Coyote's village. He tells his people of his dream:

qat·cút·can· ^aéát·in·onos·ia^ep·^a sínáñwaviyan· uñw áik·y
I did not not dream well of Coyote I he (invis.) say¹

Of that one (invis.) | our wives (obj.) | our wives (obj.) he (invis.) | his (invis.) having
taken to wife. |

I did not | not dream well | not, |

While you (pl.) keep on doing so to them,² | that forsooth I say, | of those (invis.) our
wives |

What (they) all will eat.³ | Soon, forsooth, we | shall start back home. |

Coyote he (invis.) | our wives (obj.) | caused to turn away, | that I have dreamt.

3. MYTH RECITATIVE OF MOUNTAIN-BLUEJAYS

M. M.  = 144.

The period of this recitative (*ił'iyan'i . . . man'imiaxa'iivun'i*), as of the former, consists of a single measure of five beats, of which only four are taken up by the melody. The pause at the end of the period is rarely a full quarter; generally it is a trifle less, as indicated by the minus-sign under the staff. Again, as in the second recitative, each line of text ends in aspiration. What was said above in regard to the rhythmic character and possible origin of the period in the second recitative applies equally here. The G of the melody, it may be noted, is not always a clear minor third from the tonic E, but at

¹ Meaning "of that Coyote, I say."

² That is, keep on digging for badgers.

³ That is, which our wives are to have as food.

times seems to be depressed to F[#]. The form of melody given is the one that most commonly occurs; but the two following are also found, of which the second has only three sung beats:



This recitative is taken from the same myth as the first two. Among the helpers of the Badger people in their war upon Wolf and Coyote are the Mountain-Bluejays or, as they are termed in the myth, Blue-Hat people. Wolf and his companion Panther retreat before their enemies to a mountain where protection is in store for them. Two Mountain-Bluejays, who still survive, press on and exult:

'tīān'i aik·'y man·im·mīaxa'
 'T is too bad you say thus doing as you go along,¹
 O Panther! | my | my going to be had as panther-skin blanket, | I having slain you. |
 'T is too bad you say | thus doing as you go along, |
 In front of me | standing as you go along, | mountain (obj.) | having started towards it. |
 What have you there | on that| mountain it? |
 Thus saying you do, | in front of me | standing as you go along. |
 'T is too bad you | thus say as you move, | whom I shall slay, |
 You | who have great power, | say you so? | O Wolf! |
 'Tis too bad | will thus be | your |
 Your flesh | this earth (obj.) on it lying.

4. RATTLESNAKE'S MYTH RECITATIVE

M. M. $\text{♩} = 116$.

Ci-naη-wa-vi ci-naη-wāv̄ mai-vat-tci-cam-pa-ā
 Ti-vit-ni ai-vät-tci ci-naη-wa-vi ci-naη-wāv̄

Instead of it is possible, and perhaps preferable, to write with anacrusis; instead of we may write .. .

This recitative has a period (*cinarwavi* . . . second *cinarwāv̄*) of sixteen beats, the period being divided into two well-marked sections of eight beats each. The second half of the second period is identical with the first half of the first period. Instead of the first two eighths of the second measure (F and E^b), we sometimes have a triplet consisting of F, E^b, and F. The half-note of the second measure, to a less degree the corresponding long notes of the other measures, are accele-

¹ That is, 't is too bad you have to retreat.

rated somewhat from their due length. This seems to occur so regularly, that it is perhaps better considered a rhythmic characteristic of the song than a metrical flaw. The long note of the second measure, moreover, regularly begins with a peculiar slurred break in the voice, as it were, which may be inadequately rendered by writing  instead of . In the myth from which this speech of Rattlesnake's is taken, Coyote carries Rattlesnake around in a sack while on his way to help war against the wicked Iron-Clothes. He derides his legless friend as one unfit to do battle, but Rattlesnake claims that he can kill the antelope which serves Iron-Clothes as a warner of impending danger:

Cínáñwávⁱ cínáñwávⁱ máivät'cícamp^{'a}
O Coyote, Coyote! though ever speaking thus,¹
tív"it'sin'i áivät'c^{'i} cínáñwávⁱ cínáñwávⁱ
As though truly ever speaking,² O Coyote, Coyote!

While teasing people, carry me then on your back, carry me then on your back!
I forsooth am the one, that antelope of his
Who will slay, that forsooth I say.
O Coyote, Coyote, Coyote, Coyote!

5. IRON-CLOTHES' MYTH RECITATIVE



In this recitative the full period (*oariani . . . second anik'ain'*) consists of ten beats. As in the case of the preceding recitative, the period is divided into two sections of equal length, the first half of each section being the same. Once or twice the second section begins with an anacrusis . The  of the first section may be omitted, also the final eighth-note (C) of the second section. Iron-Clothes has begun to scent danger, having taken note of unwonted occurrences. His wife, whom those that have set out to war against him have come to liberate from his tyranny, is continually grinding seeds, eventually to serve as food for his enemies. His antelope has made an unwonted sound, having been slain, as Iron-Clothes does not yet know, by Rattlesnake. Iron-Clothes addresses his wife, and, suspecting a spy's work, voices his uneasiness:

¹ That is, always mocking people.

² That is, pretending always to speak truthfully.

³ In the last measures of the song the tempo accelerates to $\text{♩} = 115$.

oárian' aník·yain^a oárian' aník·yain'
 Of one spying (is) what has of one spy- (is) what has
 on me been done, ing on me been done,¹
 That forsooth I say. Are you wont to do thus,²
 You, then, as that Coyote
 As he has caused to do, acting in that manner?
 That antelope of mine, he that is mine,
 Has uttered a raucous sound qx+, never having done so before.
 Are you thus wont to do, always grinding?
 (You) who do as one who is spying on me has told (you),
 As that same Coyote has caused (you) to do,
 He saying, "You shall grind!" you who are doing (thus).

6. RED-ANT'S MYTH RECITATIVE

M. M. ♩ = 116.

Instead of the ♩ of the beginning, we may also have ♩, ♩. The period (*nariw'iyān . . . urwari*), consisting of twelve beats, is divided into two sections of unequal length. The first consists of four beats; the second, of eight beats, is just twice as long. It seems preferable to look upon the second and third measures as forming a single section rather than to divide the song into three sections of equal length, as the beginning of the second measure duplicates that of the first in a manner suggesting two-sectioning of the whole melody; moreover, after the B of the first measure there is no natural note to pause on until the B of the third is reached, the dominant (F#) of the second measure being particularly impossible as a sectional close. The whole song as recorded ends, on its last recurrence, with the first section. This is of no further significance except as showing that it is not absolutely necessary, though doubtless in better form, to round out a recitative with a full period. In the final combat with Iron-Clothes' people, his daughters prove for a long while to be invincible. Red-Ant, the valiant hero with but one arrow, attempts a ruse. He calls out to the daughters to turn their backs to their opponents and bend down, claiming that he too has found that proceeding of service to him in combat. He then prepares to shoot them with his one arrow. His speech runs, —

¹ That is, some one who is spying on me has done all this.

² That is, you have never done thus before, never kept grinding seeds.

³ Fragmentary form anticipated from following word.

nari^wyan 'arō[']avat^{'c} cū'q^{'u}camp['] uŋ^{'wa}
 'Tis my wont always being only one (obj.) he (invis.)

Always having arrow I,¹ you Coyote.
 I forsooth am he that is ever wont to have but one arrow.

My (task) too was it once, facing backwards, to keep bending down with buttocks held
 out,
 My (task) too was it once to do so facing this way.

O tearful thing that we all, as it seems, do lose in combat,
 We all, as it seems, are losing in combat,
 O tearful thing, forsooth! Let me, then, just for fun
 Shoot at them!

7. EAGLE'S MYTH RECITATIVE

M. M. ♩ = 152.

Pi - yaε - nip - pu - tsī u - v^wU - tca - n[u - qwā - yā]
 ti - in - tu - gwan - tim - pān' [eōq - qwā - yā]

Sometimes, in fact generally, the eighth pause of the last measure is accelerated, so that the measure does not receive the full value of four beats. The period of this recitative (*piya^wnip^wutsī . . . 'oq^wwāyā*), consisting of sixteen beats, is quite symmetrically divided into two eight-beat sections, the first halves of the sections being identical. Young-Eagle, who dwells in the west, is about to travel east into the country of the Sibit Paiutes² in order to hunt jack-rabbits and get him a wife. Before leaving he tells his mother,—

piyán^wputs' uv^wutcan^w tīintuwAntimpān^wi
 Little mother,³ let me me be about to go eastward,

Let (me) go and eat jack-rabbits that I have killed myself,⁴ but do you here
 Continue to stay, forsooth. In the Sibit land, forsooth, I say,
 There (am) I about to go and eat jack-rabbits that I have killed myself.
 Here shall you stay forsooth, there at our house,
 That forsooth I say, there at our house stay.

¹ That is, I am he who is ever wont to have but one arrow.

² A band of Paiutes living west of the Kaibab Paiutes in the neighborhood of St. George on the Virgin River.

³ Diminutives are often used in Paiute, as elsewhere, to express affection.

⁴ This was forbidden to boys.

8. SPARROW-HAWK'S MYTH RECITATIVE

M. M. $\text{d} = 114.$

A - yan - ni - k'y'a - va - āt - tsi - ηuη - w'e aik - k'yai uη - wai' m'u.
min - tcu'e - aη - ηa - ā - [vU] 'uη - wai - ā - [vi] etc.

The period of this recitative (*ayan'ik'y'avaāt'sinqwaw'* . . . *uηwai'*) has six beats, and is divided into two sections of three beats each. It is the only recitative secured of which the melody is in triple time. The sections are here linked somewhat more closely than usual, each beginning with an anacrusis in the preceding measure; still there is sometimes a time-disturbing pause before the $\frac{1}{2}$ that begins the second section. In the first two rounds of the period the second measure seems to have , as given above, but after that always . There is nothing further involved here than inaccuracy of singing or perception. A metrical flaw occurs once in the song,—the group of the first section, which ordinarily occurs but twice, has been once found to occur three times, its measure thus containing four instead of three beats. Text and translation of the song have been given above (p. 459).

9. GRAY-HAWK'S MYTH RECITATIVE

M. M. $\text{d} = 108.$

To - gō - ga - wī - wī ya - nī pai - yā - ya - nī pai - yā - ya - nī to -
gō - ga - wī - wī ya - nī pai - yā - ya - nī pai - yā - ya - nī etc.

This recitative might as well have been written in $\frac{4}{4}$ time by dividing each measure as given into two, but it seemed preferable to write eight beats to the measure for convenience of comparison with the following recitative. The period (*togōgawiwī* . . . second *paiyāyani*) has sixteen beats, and is divided into two sections of equal length, each section beginning with an anacrusis of a sixteenth. There is no pause

between the sections, the song moving on without a halt until the end  is reached. Gray-Hawk sets out to gamble with Toad, and, before leaving, addresses his wife Lizard, —

Tögōgawīwī yanī pāiyāyānī pāiyāyānī,
tögōgawīwī yanī pāiyāyānī pāiyāyānī.

Behold, I shall forsooth go off there,
Behold, I shall forsooth go off to visit,
But do you stay here.
I shall forsooth return in the evening, forsooth.
You, then, shall stay here, that I (say), there,
That forsooth I say, who am about to go forth.

The text of the first period cannot be translated,¹ and is not felt as conveying any meaning. It seems to serve merely to set the pace for the melody and rhythm of the recitative. Nearly every speech of Gray-Hawk's begins with the words *tögōgawīwī . . . pāiyāyānī*, either for the first period or only for its first section. It seems very likely that the words originally had a definite meaning or specific reference in a particular myth dealing with Gray-Hawk, and later, being associated with Gray-Hawk, came to form part of his recitative. Should this be the case, it would corroborate the theory above suggested (Nos. 2 and 3) for the origin of myth recitative as an elaboration of the omnipresent simple Indian myth-song.

IO. LIZARD'S MYTH RECITATIVE

M. M. ♩ = 110.

There is at times an irregular pause at the end of the period (*taviavīgüm . . .* second *pasiηwiyuntaqaγιη*) which permits the singer to catch his breath. Melodically there is no pause in the recitative, which, like the preceding, moves on without a halt until the end of the song. As recorded on the phonograph, the end is reached shortly after the beginning of the last recurrence of the period: 

¹ It is possible that *pāiyāyānī* is a song form of *pāiyānī* ("my breast").

another example of incomplete rounding-out. It is evident, after a brief examination, that the melodic movement of this recitative is identical with that of the preceding, the eight-beat section of the latter being replaced by a five-beat section, while the characteristic melodic figure  is replaced by a triplet . There is little doubt that this practical identity of melody is quite intentional. It is appropriate enough for Gray-Hawk and his wife to sing in similar strain, — Gray-Hawk in more measured fashion, as comports with greater dignity; Lizard in flightier spirit, as befits a woman. These two recitatives are thus an interesting example of the presence among Indians, as among ourselves, of a distinct feeling for melody as apart from rhythm.¹ On hearing of her husband's resolve to go off visiting, Lizard begs him to take her along:

Taviavix'a t'á'cínwiyuntaq'ayei'
While lying in the sun like gravel (she) changes color as sunbeams wave over (her),

tavíavix'a' t'c'íñiyuntaq'ayei'
While lying in the sun like gravel (she) changes color as sunbeams wave over (her)

How, forsooth, say you? whither, forsooth, will you go off?
Pray, then, take me along with you,
With you, then, let me go along.

The text of the first period of the recitative refers to the basking in the sun of the lizard, and has no more direct bearing on the matter in hand than the *togōgawīwī* of Gray-Hawk. Like the latter, it generally takes up the first period or section of any speech of Lizard's, evidently serving to outline the melody of the recitative. Perhaps the very similarity of the melodies of the two recitatives made the use of such preliminary melodic tags of service. In any event, the conventional and irrelevant character of Lizard's first words again points to the origin for Paiute recitative already suggested. Linguistically the poetic form of these words is decidedly peculiar. *-gim* and *-yinim* are to be explained as secondary developments of *-x^(v)ai* (prose *-x^(v)a'*) and *-yeiyī* (prose *-yei^(v)yī*) with unexplained inserted (?) *-η-* and added *-m*, the latter nasal assimilating following *t-* to *p-*.²

¹ This is borne out by the fact that some of the mourning songs were recorded in two forms, — an old-fashioned and new-fashioned way of singing, — which differ not melodically, but rhythmically.

² Ordinarily nasal consonants are assimilated by following stopped consonants. Thus -yei^m tavi- would have been expected. Perhaps -yi^m pavi- is due to assonance of -gi^m pasin-.

II. COYOTE'S MYTH RECITATIVE OR LAMENT

M. M. $\text{♩} = 156.$ 

The period of this recitative consists of ten beats distributed among the five measures of two beats each. In accordance with the excitedly lamenting character of the text and melody, the period does not show clear sectioning into two parts, but is best considered as a series of five disjointed fragments of melody, of which the fourth and fifth are respectively identical with the second and third. The period begins with a sixteenth anacrusis, and ends of course with the last C of the last measure given above. The five melodic fragments making up the period may be considered conventionalized musical forms of wails or sobs. The cry of sorrow, *oyoyoyo*, which makes up the text of the first round, is repeated every now and then in the succeeding rounds, serving as a convenient padder. On account of the shortness of the melodic fragments, some of the words have to be cut up into two or three parts; thus *iyāntīt uinqīyaiyaq'an'* ("while giving warning to me of it") becomes *iyāntī*, *tu'inqīgai*, and *iyaq'ani*. Wolf and his younger brother Coyote have been doing battle against their enemies. Owing to disobedience, on Coyote's part, of his brother's directions, Wolf has been slain, whereupon Coyote laments:

Oyoyoyo oyoyoyo oyoyoyo oyoyoyo oyoyoyo,

Here I shall put away my quiver against my return, *oyoyoyo oyoyoyo*.
 Why should that one¹ have said to me, *oyoyoyo*,
 Warning me of this? *oyoyoyo*.

From the musical point of view, perhaps the most remarkable fact to be noted in regard to these recitatives is the variety of rhythms employed. Out of only eleven examples obtained, no less than five meters can be illustrated, — $\frac{4}{4}$ (Nos. 4, 6, 7, and 9), $\frac{2}{4}$ (No. 11), $\frac{3}{4}$ (No. 8), $\frac{5}{4}$ (Nos. 2, 3, 5, and 10), and $\frac{11}{4}$ (No. 1); the relative frequency of quintuple time, and the occurrence of an eleven-beat melodic unit, being particularly noteworthy. As regards musical form, the recitatives fall into two types, — those whose period or largest melodic unit is not subdivided into sections (Nos. 2 and 3), and those whose period is built up of two balancing sections (Nos. 1, 4, 5,

¹ That is, Wolf.

6, 7, 8, 9, and 10). In every case but one (No. 6) these sections are of equal length, and in five cases (Nos. 1, 4, 5, 6, and 7) the second section repeats material already made use of in the first.

The existence of myth recitative in Paiute is interesting in connection with style and characterization in Indian mythology generally. It seems to be generally assumed that the only element of interest or importance in American mythology is the incident or complex of incidents, and myth comparison has been almost entirely confined to a comparison of such incidents. It seems, further, to be often thought that character plays little or no part except in so far as the identification of a mythological being with a given animal necessitates certain peculiarities of action. Had most or all of the many American myths now already published been collected as fully dictated texts, there is small doubt that Indian mythologies would be more clearly seen to have their peculiarities of style and character as well as incident. A myth obtained only in English may sometimes be more complete as a narrative than the same myth obtained in text, but will nearly always have much of the baldness and lack of color of a mere abstract. As a matter of fact, there is a very considerable tendency in American mythology to make characters interesting as such. One of the most common stylistic devices employed for the purpose is to set off the speech of the character by some peculiarity. Thus in Takelma we find that Coyote almost regularly begins his sentences or words with a meaningless *s*- or *c*-,¹ while Grizzly-Bear uses in parallel fashion an *L*, a sound not otherwise made use of in Takelma.² Similarly, in Ute mythology a meaningless *-āik'ā* is sometimes added to words spoken by Coyote. When collecting material from the Wishram Indians of Yakima Reservation, the author heard of myths in which Bluejay, generally a humorous character, begins words with a meaningless *ts!-*. These myths were said to be characteristic rather of the down-river tribes, such as the Clackamas, than of the Wishram and Wasco themselves. Were pertinent material available to any considerable extent, it would probably be found that this simple quasi-humorous stylistic device could be illustrated by hundreds of examples from large regions in America.³ Given such a general tendency to give color to the speech of a mythological character, we have a contributing factor towards the development of myth recitative.

It seems quite possible that the Paiute have borrowed the idea of myth recitative rather than developed it themselves. The closely

¹ Sapir, *Takelma Texts*, p. 56, note 2; p. 66, note 1; p. 87, notes 4 and 6.

² *Ibid.*, p. 118, note 2; p. 120, note 3.

³ Since this was written, the author has come across a rather interesting example of such phonetic play in the mythology of the Nootka of Alberni Canal. In the speech of Deer, every *s* or *c* becomes *t*, *ts* or *tc* becomes *L*, and *ts!* or *tc!* becomes *L!*.

related Utes seem to possess no such device. On the other hand, the Mohave to the west have been said, as we have seen, to possess long song-myths, though ignorance of the exact character of these makes it impossible at present to decide on their relation to the Paiute recitatives. It would not be surprising if it turned out, indeed, that these have been suggested by something similar among the Mohave, in which case the Muddy River Paiutes of southern Nevada will have served as intermediaries. In this connection we must not fail to note that practically all of the more than one hundred and twenty-five Paiute mourning-songs obtained are not in Paiute text, but in an unintelligible language said to be Mohave,—at any rate, some un-Shoshonean form of speech spoken to the west along the Colorado. There is thus reason for believing that the Mohave or other Yuman tribes have exerted a considerable influence on the musical stock in trade of the Paiute.

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